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ABSTRACT

This course of study was developed for intermediate and junior high students in the Defiance (Ohio) public schools who are talented and gifted in music, providing for an indepth and sequential development of the skills and concepts involved. The program's philosophy stresses that, while the products of the arts are important, a need exists to emphasize the learning process as satisfying in and of itself. It focuses on sensitizing the whole person to the arts and to developing the imagination. Options in meeting the needs of gifted students in music include accelerated educational experiences in cluster groups within regular classrooms or in enriched music classrooms serving gifted children. A scope and sequence chart for grades 5 through 8 lists program and subject objectives for several components of a music curriculum, covering pitch, duration, timbre, texture, form, and style. A scope and sequence chart for music theory/appreciation addresses the same curriculum components in addition to loudness and technical objectives. Methods of evaluating student progress are noted. (JDD)

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ED 364 019

Defiance City and County Schools

Course of Study
Talented and Gifted

Music

Grades Five through Eight

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INTRODUCTION

This Black Swamp Arts Scene Course of Study was developed for students who are talented and gifted in the visual and/or performing arts. It provides for an in-depth and sequential development of the skills and concepts involved within the arts discipline at hand. This growth will be greatly enhanced by regular use of the widely accepted teaching methods known to be suitable for talented and gifted students.

This course of study is not intended to be a prescribed route which all students must follow. Rather, it is meant to be a framework for learning the content included herein. It is assumed that the individual teacher will deliver specific learning prescriptions with flexibility and sensitivity to the mental and/or emotional needs of gifted learners. Neither the teacher nor the student is expected to use it in it's entirety or in one specific sequence.

COMMITTEE MEMBERS

Gwendolyn A. Boylan
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PROGRAM PHILOSOPHY

The value of the visual and performing arts to society is the opportunity which exists to develop a literacy, a means whereby the individuals which make up the society are free to both experience and express humanity. While the products of the arts are important, a need exists to emphasize the learning process as satisfying in and of itself. The skills of both performance and production are essential. Included in the affective range of a person's nature are the attributes of caring, appreciation and acceptance of individual differences. Promotion of an environment which encourages self-esteem is not only desirable but required.

Our focus is, then, on sensitizing the whole person to the arts and to developing the imagination. As the arts cross cultural and societal boundaries, traditional subject matter is integrated. Common threads of knowledge and understanding connect diverse fields of study through arts programming. Thus, to provide opportunities for individuals to formulate questions, problems and goals related to life becomes our highest priority in the school environment.

PROGRAM GOALS

A. To provide enriched settings which encourage open-ended learning

B. To facilitate the development of a positive self-concept

C. To nurture, accept and strengthen creative behaviors

D. To increase the vital skills of problem solving

E. To gain an understanding of and facility with the communication through the arts

F. To groom students to be leaders by encouraging initiative and independence

G. To develop an understanding and appreciation of social cooperation and responsibility

H. To gain an understanding of school experiences as they relate to planning for future careers

I. To build enthusiasm for life-long learning

J. To increase understanding of "change" as a natural and manageable phenomenon

K. To be hopeful, joyous and capable in meeting the challenges in the future

DEFIANCE CITY SCHOOL DISTRICT PROGRAM PHILOSOPHY

1.1 General Philosophy of Education for Defiance City Schools

Education in the Defiance City Schools is based on the recognition of the dignity and worth of each individual, without discrimination on the basis of color, national origin, race, sex, religion, handicap or age. To this end, therefore, the Defiance City Schools believe:

A. That the primary mission of public education involves three tasks: first, to develop in each student the ability to communicate and to be communicated with; second, to acquaint the student with those facts, ideologies, and techniques upon which modern cultures have been built; and third, to foster in each student the desire to arrive at independent conclusions after an openminded consideration of all available information.

B. That the school has equal responsibility with the home, church, and community to point up and reinforce those moral, spiritual and patriotic values upon which our own culture has been built.

C. That the school can best fulfill this shared responsibility on an incidental basis rather than in formal classes designed specifically for this purpose, since every class presents many opportunities to effectively reinforce our own mores.

D. That life in a technological world requires continual and rapid readjustment and careful re-evaluation, but we believe that these necessary changes can best be made from a firm base if established human values.

1.2 Goals of Education for Defiance City Schools

A. To be continually aware of the educational needs of all members of the community and, insofar as financially possible, provide the means of fulfilling those needs.

B. To provide remedial work in the basics, particularly reading, for those students whose achievement is considerably lower than their grade placement.

C. To provide program in which each student may progress at his/her own rate and to the limit of his/her own abilities.

D. To provide a program which has stability and continuity, and at the same time, is amenable to experimentation and change.

E. To provide each student with competent assistance and advice in choosing a vocational goal.

F. To provide each student with experiences, examples and instruction which will assist and encourage the student to:

1. Live in harmony with others.
2. Recognize that all rights have responsibilities.
3. Recognize his/her own worth as an individual.
4. Develop self-discipline.
5. Adapt to inevitable social, environmental or vocational changes.
6. Develop satisfying uses for his/her leisure time.
7. Avoid economic pitfalls as a consumer.
8. Develop an appreciation of the fine arts.
9. Recognize the needs for continuous learning and self-improvement.
10. Become a responsible citizen.
11. Strive for economic independence.

DEFIANCE COUNTY SCHOOL DISTRICT PROGRAM PHILOSOPHY

With the development of the whole person as the ultimate objective of the public school system in the United States, and in Defiance County in particular, the County Board of Education believes that education should provide the intellectual, moral, social and physical opportunity that will instill critical thinking, integrity of character, emotional balance, curiosity, and appreciation for and of our society within each individual. These provisions should enable the educational processes to develop within individuals: initiative, self-reliance, ability to work with others, and a desire to seek the truth. Furthermore, education should develop within the individuals: a respect for authority, respect for other individuals, respect for the home, and a profound interest in the welfare of their own and their fellowman's moral and ethical behavior.

To attain these goals it is the responsibility of the school to provide the necessary training to develop basic skills. The school must help students develop attitudes so that desired intellectual, moral, social, and physical concepts will be attained. To do this, the curriculum must provide not only factual information, and a creative environment, but opportunities for students to apply acquired skills and concepts in ways that will be meaningful to them.

To teach the basic skills, develop creative attitudes, concepts, and judgements, the curriculum must be broad enough to provide the needs for both terminal education and education beyond the secondary level. To do this, subject matter, teaching techniques and methods must differ to meet the ability and interests of each student.

In order to approach these goals, the school must have educators whose interests coincide with these objectives. A professional educator must be one who is willing to gain knowledge and to maintain a profound interest in schools and students. The educator must be abreast of the latest methods and techniques of instruction through further reading and advanced study. He must then accept and apply techniques which help improve the educational environment. Cooperative efforts of all school districts must continue to be fostered to provide the best possible educational opportunities for the children of the three local school districts as well as the Defiance City and Hicksville Exempted Village Schools.

Finally, in order to obtain the support of the community, the philosophy of education must be interpreted to the citizens so that they understand what the school is attempting to accomplish for their children. The public school system cannot reach its objectives until the public is committed to supporting schools.

BLACK SWAMP ARTS SCENE
DEFIANCE CITY & COUNTY SCHOOLS

Music
Course of Study for Talented and Gifted

Implementation of Process Model

Educational Program

The following supportive services and experiences are some ways to serve students gifted in the visual and performing arts as part of the regular educational program. Black Swamp Arts Scene provides pre-, post-school, or Saturday options as well as regularly scheduled arts classes to satisfy the required number of minutes per week.

As stated in the Rule For School Foundation Units for Gifted Children (3301-51-15) E.2.1.e: Program eligibility shall reflect the criteria defined by the state rule determining eligibility. The gifted child shall receive a minimum of five hours per week of instructional services as defined in paragraph E.2.c. of the rule.

Black Swamp Arts Scene recognizes the following options:

1. Accelerated educational experiences:

   a. Advanced subject matter programs which may include the following:

      1) Honors bands, choirs, orchestras, or ensembles
      2) Music topic seminars, honors courses, or residencies
      3) Independent study and research
      4) Performing arts experiences, including theory or appreciation
      5) Mentorships, internships, and other intensive work with experts in a given field of study
      6) Concurrent enrollment at another school or training agency

   b. Guidance services might include the following:

      1) Personal/social awareness and adjustment
      2) Academic planning and performance
      3) Vocational and career awareness, investigation, and planning

2. Organizational option:

   a. Cluster grouping shall provide for full-time placement of two or more gifted children identified in accordance with state standards in the regular educational classroom. The classroom teacher will extend, replace, and/or supplement the regular school program by providing appropriate special instruction for the gifted child during the regular school day.

   b. Enriched music classroom shall serve gifted children identified in accordance with state standards on a part-time basis, and shall provide instructional services different from those normally provided in the regular classroom. The children shall have the opportunity to work at their level of ability and in their area of interest and to interact with other gifted children for at least part of the regular school day.

Black Swamp Arts Scene

Defiance City & County Schools

Course of Study for Talented and Gifted
Grades Five through Eight General Music

Key to Scope and Sequence Charts

A. The program objective will be listed.

B. Subject objectives will be listed and will be coded with a number and a point zero number designating the sub-objectives.

C. Skill level for subject objectives:

I = Introduce
D = Develop
T = Test for Mastery
R = Reinforce/Maintain

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
1. The learner visually and aurally identifies the member tones of triads	I	DTR	DTR	DTR
1.1 The learner plays, sings, and notates triads				
2. The learner identifies the member tones of triads	I	DTR	DTR	DTR
2.1 The learner sings triads with letter names and numbers				
3. The learner identifies the intervals found in triads	I	DTR	DTR	DTR
3.1 The learner sings, plays, and notates major-minor triads and perfect fifths				
4. The learner identifies chord degrees as root, third, and fifth	I	DTR	DTR	DTR
5. The learner visually and aurally identifies triads as being either major or minor	I	DTR	DTR	DTR
5.1 The learner changes major chords to minor, minor chords to major				
6. The learner distinguishes major and minor triads from seventh and more complex chords	I	DTR	DTR	DTR
6.1 The learner notates major and minor triads, seventh chords, and more complex chords				
7. The learner distinguishes between root position and their inversions	I	DTR	DTR	DTR
7.1 The learner notates chords and their inversions in given keys				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
7.2 The learner performs chord progressions that demonstrate the need for chord inversions (e.g., voice leading)				
8. The learner explains the manner in which chords are related to a tonal center	I	DTR	DTR	DTR
9. The learner visually and aurally identifies primary and secondary chords by labeling them according to letter name (e.g., G7, and function, e.g., V7)	I	DTR	DTR	DTR
9.1 The learner plays or sings primary and secondary chords in selected keys				
10. The learner identifies the need for chord changes when listening to or accompanying melodies	I	DTR	DTR	DTR
10.1 The learner harmonizes phrase endings of songs				
11. The learner assesses the appropriateness of chordal accompaniment to a given melodic line	I	DTR	DTR	DTR
11.1 The learner harmonizes melodic lines by creating chordal accompaniments				
12. The learner identifies chord changes as they occur in music heard or performed	I	DTR	DTR	DTR
12.1 The learner plays chord progressions in response to chord symbols or numbers (e.g., C-G7-C or I-V7-I)				
12.2 The learner improvises chord progressions				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
12.3 The learner performs accompaniments on autoharp, guitar, keyboard, or in vocal chording and changes chords as the music demands				
13. The learner identifies chord progressions as being major or minor	I	DTR	DTR	DTR
14. The learner identifies traditional voice leading in a chord progression	I	DTR	DTR	DTR
14.1 The learner sings or plays, demonstrating awareness of voice leading by resolving leading tones and dissonances				
15. The learner indicates cadence points in chord progressions and describes cadence as strong or weak, or as full, half, plagal, or deceptive	I	DTR	DTR	DTR
15.1 The learner plays or sings examples of full, half, plagal, and deceptive cadences				
16. The learner indicates when modulations occur within a composition and identifies clues in scores which indicate modulations	I	DTR	DTR	DTR
17. The learner, using technical and nontechnical language, describes the rate of harmonic change (harmonic rhythm)	I	DTR	DTR	DTR
18. The learner describes the qualitative effects of harmonic progressions in terms of chord color, tension, and release, and consonance and dissonance	I	DTR	DTR	DTR
19. The learner identifies and describes the source of dissonance in a particular progression or resolution	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
19.1 The learner sings or plays resolutions for dissonances				
20. The learner aurally and visually identifies nonchord dissonances (e.g., suspensions, appoggiaturas, grace notes)	I	DTR	DTR	DTR
21. The learner aurally and visually identifies intervals involved in any simultaneous group of pitches	I	DTR	DTR	DTR
21.1 The learner notates simultaneous intervals either from aural examples or verbal dictation				
22. The learner explains the need for transposition with transposing instruments to accommodate tessitura or range	I	DTR	DTR	DTR
22.1 The learner utilizes I, IV, and V chord symbols or adapts letter symbols to transpose accompaniments				
22.2 The learner transposes familiar passages at appropriate intervals at sight				
23. The learner distinguishes between pitch and other components of composition	I	DTR	DTR	DTR
23.1 The learner transposes, inverts, and otherwise varies pitch groupings, such as intervals, motives, phrases, and complete melodies				
24. The learner describes and compares the role that melodies, tone rows, motives, and other pitch units play in various musical forms	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
24.1 The learner creates compositions based upon melodies, tone rows, motives, and other pitch units				
25. The learner distinguishes between programmatic and absolute approaches to melodic organization	I	DTR	DTR	DTR
25.1 The learner composes using pitch development to express absolute and programmatic ideas, (e.g., themes, motives, sequences, and other melodic patterns)				
25.2 The learner selects and utilizes environmental and electronically produced pitch groups to express preconceived ideas				
26. The learner identifies ethnic and nationalistic characteristics of pitch organization in both Western and non-Western music	I	DTR	DTR	DTR
27. The learner describes pitch dimensions of composition in terms of tension and release	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
DURATION				
1. The learner describes the relationship between beat, meter, and rhythmic patterns	I	DTR	DTR	DTR
1.1 The learner improvises and creates original compositions using a variety of tempos, meters, rhythms, and other durational schemes				
2. The learner distinguishes between duration and other components	I	DTR	DTR	DTR
2.1 The learner performs songs, dances, and other compositions demonstrating an awareness of beat, accent, meter, and other durational characteristics				
2.2 The learner conducts appropriate patterns to demonstrate sensitivity to beat, accent, meter, changing meters, rhythmic patterns, syncopation, and other durational schemes				
3. The learner describes how changes in duration are used in creating repetition, contrast, variation, and development	I	DTR	DTR	DTR
3.1 The learner creates and performs compositions using repetition, contrast, and variations of durational patterns				
4. The learner describes how durational changes reinforce the form of a piece and contribute to its effectiveness	I	DTR	DTR	DTR
5. The learner describes how changes in duration produce unity and variety in music	I	DTR	DTR	DTR
5.1 The learner performs and accurately interprets durational (metric or rhythmic) changes				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
DURATION				
6. The learner describes the relationship between the text of a song and its durational complexity and organization	I	DTR	DTR	DTR
6.1 The learner selects and utilizes appropriate metric schemes and rhythmic patterns in original compositions based on selected texts				
7. The learner describes how the durational scheme of a piece affects its expressive character	I	DTR	DTR	DTR
7.1 The learner performs, demonstrating the ability to control and utilize duration for expressive purposes				
7.2 The learner creates compositions utilizing durational schemes to express preconceived ideas or intent				
8. The learner defends the use of certain durational units or schemes as appropriate or inappropriate to a particular expressive intent	I	DTR	DTR	DTR
9. The learner describes how duration is used in music to create tension and release				
10. The learner describes the importance of silence in the organization of musical sounds	I	DTR	DTR	DTR
10.1 The learner employs silence as an expressive device in original compositions				
11. The learner identifies ethnic and nationalistic characteristics of durational organization in both Western and non-Western music		I	DTR	DTR DTR
12. The learner describes general differences in durational organization that occur in pop, folk, jazz, country-western, and classical music		I	DTR	DTR DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
DURATION				
12.1 The learner improvises on familiar melodies, altering durational organizations (e.g., changing a march to a waltz or tango)				
13. The learner describes certain types of composition (e.g., waltz or march in terms of dominant durational characteristics)	I	DTR	DTR	DTR
14. The learner describes the relationship between durational organization in music and utilitarian uses of music (e.g., dancing, worship, work)	I	DTR	DTR	DTR
15. The learner traces, in a general way, the historical uses of duration in the major style periods of Western music	I	DTR	DTR	DTR
16. The learner identifies the period of a composition through a study of its durational characteristics	I	DTR	DTR	DTR
17. The learner describes appropriate durational practice for a composition representing a specific style or period	I	DTR	DTR	DTR
17.1 The learner performs compositions, applying an understanding of durational characteristics of a particular style or period				
18. The learner evaluates performances relating the performers' durational interpretation to the period and style of the composition	I	DTR	DTR	DTR
19. The learner evaluates the rhythmic accuracy of a performance	I	DTR	DTR	DTR
20. The learner compares the rhythmic interpretation of two performances of the same work or works	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
DURATION				
21. The learner describes how composers have imitated natural and manmade rhythms in their compositions	I	DTR	DTR	DTR
21.1 The learner creates original compositions employing natural or created rhythms				
22. The learner discusses and compares the use of duration in various composers' styles	I	DTR	DTR	DTR
23. The learner describes the degree of rhythmic complexity in a given composition in terms of polymeters, polyrhythms, irregular meters, accents, regular meters, syncopations, and other durational characteristics	I	DTR	DTR	DTR
23.1 The learner sings and plays a wide variety of pieces with varying degrees of rhythmic complexity				
23.2 The learner performs demonstrating the ability to interpret and maintain rhythmic accuracy				
24. The learner assesses the durational appropriateness of accompaniments to these types of songs: art songs, folk songs, popular songs, children's songs, and arias	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TIMBRE				
1. The learner distinguishes between timbre and other components	I	DTR	DTR	DTR
1.1 The learner performs a variety of music demonstrating sensitivity to the interaction of timbre and other components				
2. The learner assesses how changes in other components influence changes in tone color	I	DTR	DTR	DTR
3. The learner describes how changes in registers in voices and on various instruments affect tone quality	I	DTR	DTR	DTR
4. The learner analyzes his own performance in terms of tendencies to change tone color as music changes in tempo, pitch, and loudness	I	DTR	DTR	DTR
5. The learner describes how changes in timbre produce contrast and variety in music	I	DTR	DTR	DTR
5.1 The learner moves or otherwise indicates sensitivity to repeating or contrasting tone colors				
6. The learner describes how timbre changes are utilized in creating repetition, contrast, variation, and development in music	I	DTR	DTR	DTR
6.1 The learner performs musical excerpts on two or more instruments or with two or more voices and assesses the differences in the effects created				
7. The learner describes how timbre changes reinforce the form of a piece and contribute to its effectiveness	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TIMBRE				
7.1 The learner performs a variety of pieces in which formal organization is clearly related to timbral changes				
8. The learner evaluates the expressiveness and interpretation of a performance in terms of tone color	I	DTR	DTR	DTR
8.1 The learner performs, demonstrating the ability to control and utilize timbre for expressive changes				
8.2 The learner sings and plays a wide variety of literature with appropriate tone quality				
9. The learner traces in a general way the historical uses of timbres in the major style periods of Western music	I	DTR	DTR	DTR
10. The learner identifies the composer, style or period of a composition through a study of its timbral structure	I	DTR	DTR	DTR
11. The learner discusses and compares the use of tone quality in different composers' styles	I	DTR	DTR	DTR
12. The learner evaluates a performance, relating the performer's control and shading of tone color to the period and style of the composition	I	DTR	DTR	DTR
12.1 The learner performs musical selections of various periods and composers, applying appropriate tone colors				
13. The learner indicates when tone colors are appropriate or inappropriate for a particular style of music (e.g., vocal quality appropriate or a folk song as opposed to grand opera or musical comedy)	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TIMBRE				
13.1 The learner sings or plays musical excerpts or compositions with tone quality appropriate to the character of the situation				
14. The learner describes general differences in timbres that occur in pop, folk, jazz, country-western, and classical music	I	DTR	DTR	DTR
15. The learner analyzes and describes program music in terms of how timbre is used to portray extramusical ideas	I	DTR	DTR	DTR
15.1 The learner improvises and creates programmatic compositions using timbres appropriate to express extramusical ideas				
16. The learner describes how film and television music uses timbral effects to reinforce the plot	I	DTR	DTR	DTR
16.1 The learner makes videotapes using timbral effects to develop the plot				
17. The learner assesses when environmental and prerecorded sounds are appropriate in a piece	I	DTR	DTR	DTR
17.1 The learner prepares original compositions employing environmental or prerecorded sounds				
18. The learner assesses the timbral appropriateness of accompaniments to songs: art songs, folk songs, popular songs, and children's songs	I	DTR	DTR	DTR
18.1 The learner writes accompaniment for different instrumental and vocal combinations demonstrating sensitivity to the melody and text				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TIMBRE				
19. The learner defends the use of timbres as appropriate or inappropriate to a particular expressive intent	I	DTR	DTR	DTR
19.1 The learner creates compositions using combinations of timbres to convey an expressive intent				
20. The learner discusses the expressive qualities of a piece in terms of the composer's use of vocal, instrumental, or other timbres	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TEXTURE				
1. The learner describes texture found in works using descriptive terms, such as thick and thin, heavy and light, simple and complex	I	DTR	DTR	DTR
2. The learner discusses the textural quality of a piece in terms of the number of parts or voices and the spread of the parts	I	DTR	DTR	DTR
2.1 The learner plays and sings chords and chord progressions having various depress of density, i.e., thickness or thinness of texture				
3. The learner discusses the textural quality of a piece in terms of the kinds of instruments and voices for which it was written	I	DTR	DTR	DTR
4. The learner analyzes and describes the impact which different instrumentations have upon the effect of a given texture	I	DTR	DTR	DTR
4.1 The learner alters the textural qualities of a piece by changing the instrumentation				
5. The learner describes how texture is affected when the register of a passage or chord is changed	I	DTR	DTR	DTR
5.1 The learner experiments with changing the pitch level of a chord or passage, e.g., transposing up or down at least a fifth				
6. The learner evaluates the expressiveness of a composition in terms of its texture	I	DTR	DTR	DTR
6.1 The learner sings and plays compositions employing distinctive types of textures				
7. The learner describes how texture produces unity and variety in music	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TEXTURE				
7.1 The learner moves or creates visual images to represent contrast, variation, and development of music				
8. The learner traces in a general way, the historical uses of texture in the major style periods of Western music	I	DTR	DTR	DTR
9. The learner identifies the composer, style or period of a composition through a study of its textures	I	DTR	DTR	DTR
10. The learner describes general differences in texture in various types of music, e.g., classical, folk, and popular	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
FORM				
1. The learner identifies traditional types of free forms, e.g., toccata, prelude, fantasia, etude	I	DTR	DTR	DTR
1.1 The learner draws diagrams to represent the organization of particular free-form composition				
2. The learner identifies compositions that do not follow a set design but are built around programmatic ideas	I	DTR	DTR	DTR
3. The learner describes how some musical forms are based on visual or literary ideas (e.g., art songs, symphonic poems)	I	DTR	DTR	DTR
3.1 The learner creates a free musical form based on a visual image or literary idea				
4. The learner identifies compositions in which the composer has created a musical form by combining random sounds	I	DTR	DTR	DTR
4.1 The learner creates a free musical form employing environmental, electronic sounds, or in combination				
5. The learner identifies compositions in which the composer has reserved sections for free improvisation, i.e., aleatoric or chance passages	I	DTR	DTR	DTR
5.1 The learner performs free improvisations within aleatoric passages				
6. The learner describes the general characteristics of large instrumental choral works (e.g., operas, symphonies)	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
FORM				
6.1 The learner creates a design that appropriately reflects the formal structure of an extended composition				
7. The learner identifies the parts or sections of large vocal/choral works using appropriate terminology (e.g., recitative, aria, chorus, and overture)	I	DTR	DTR	DTR
8. The learner describes the primary characteristics of the sections in a multimovement composition (e.g., minuet, scherzo)	I	DTR	DTR	DTR
9. The learner describes how the parts or movements in larger works relate to the overall structure of the composition	I	DTR	DTR	DTR
9.1 The learner combines individual compositions or familiar songs to form larger works				
10. The learner identifies movements or sections of larger instrumental works	I	DTR	DTR	DTR
11. The learner aurally differentiates between first movements of large instrumental works (e.g., symphonies, concertos, and other movements)	I	DTR	DTR	DTR
12. The learner describes how some musical works that are forms themselves (e.g., overtures), serve as introductions to larger compound musical forms	I	DTR	DTR	DTR
13. The learner describes specific types of instrumental music frequently included in larger vocal forms (e.g., overture to an opera or oratorio)	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
STYLE				
1. The learner identifies certain stylistic tendencies (e.g., rhythmic patterns, melodic types, vocal quality, and instrumentation, as being characteristic of the music of a given people or place)	I	DTR	DTR	DTR
1.1 The learner plays and sings music of a wide variety of different peoples and regions				
2. The learner describes the relative importance of nationalistic tendencies for different composers, countries, and periods of music history	I	DTR	DTR	DTR
3. The learner describes social and cultural circumstances that foster nationalistic tendencies in the music of a given people	I	DTR	DTR	DTR
4. The learner compares nationalistic styles (e.g., Germany, Russian, and Spain)	I	DTR	DTR	DTR
5. The learner identifies and describes the techniques composers have employed to capture the style of some other country or people (e.g., France or Spain)	I	DTR	DTR	DTR
6. The learner describes how the collective characteristics of a given people (e.g., the French tend to foster nationalistic traits in their music)	I	DTR	DTR	DTR
7. The learner identifies important nationalistic composers from different periods of music history	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "General Music"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
STYLE				
8. The learner distinguishes between broad style differences, such as those between Eastern and Western styles and North American and South American, Latin American, and Black American	I	DTR	DTR	DTR
9. The learner distinguishes between subtle differences in the music of a given people within a particular region (e.g., the differences in the musics of the east, central and west regions of Central Africa)	I	DTR	DTR	DTR
10. The learner classifies music heard as coming from primitive or more civilized societies	I	DTR	DTR	DTR
11. The learner classifies music according to to various groupings, such as Oriental, African, Moslem, South American, Latin American, and Black American	I	DTR	DTR	DTR
12. The learner identifies and describes the use of folk music indigenous to different cultures	I	DTR	DTR	DTR
13. The learner identifies and describes non-Western influences upon serious and popular American music (e.g., Hindu influences upon American rock music)	I	DTR	DTR	DTR
14. The learner compares music from different areas of the world that tend to have common stylistic characteristics (e.g., using a given instrument, such as the guitar)	I	DTR	DTR	DTR
15. The learner aurally distinguishes between authentic and distorted renditions of the music of a given people or region	I	DTR	DTR	DTR

-Black Swamp Arts Scene

Defiance City & County Schools

Course of Study for Talented and Gifted
Grades Five through Eight Music Theory

Key to Scope and Sequence Charts

A. The program objective will be listed.

B. Subject objectives will be listed and will be coded with a number and a point zero number designating the sub-objectives.

C. Skill level for subject objectives:

I = Introduce
D = Develop
T = Test for Mastery
R = Reinforce/Maintain

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
1. The learner aurally and visually identifies major, minor, chromatic, whole-tone, and pentatonic scales	I	DTR	DTR	DTR
1.1 The learner performs from notation, all major, minor, pentatonic, and whole-tone scales				
2. The learner identifies augmented and diminished intervals within one octave	I	DTR	DTR	DTR
2.1 The learner plays or sings all augmented and diminished intervals within one octave				
2.2 The learner plays major and minor arpeggios two octaves ascending and descending				
2.3 The learner plays dominant seventh chords in arpeggios through two octaves				
3. The learner analyzes musical scores and identifies the harmonic structure in terms of principle key relationships	I	DTR	DTR	DTR
3.1 The learner demonstrates awareness of voice leading by spontaneously resolving leading tones and other dissonances				
4. The learner analyzes nontraditional chord progressions and traces voice leadings	I	DTR	DTR	DTR
4.1 The learner performs compositions written without key signatures				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
PITCH				
5. The learner analyzes scores to determine the rate of harmonic change (harmonic rhythm)	I	DTR	DTR	DTR
6. The learner aurally and visually identifies nonchord dissonances	I	DTR	DTR	DTR
6.1 The learner accurately interprets all nonchord dissonances encountered in scores being rehearsed				
7. The learner identifies embellishments through score analysis	I	DTR	DTR	DTR
7.1 The learner plays music containing different types of musical embellishment				
7.2 The learner improvises brief passages based on traditional chord progressions (I-IV-V7-I)				
7.3 The learner improvises an ostinato or obbligato for a familiar melody				
7.4 The learner creates original compositions major, minor, chromatic, and whole-tone scales				
7.5 The learner experiments with original compositions based on tone rows given or of individual design				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
DURATION				
1. The learner aurally and visually discriminates between metric and non-metric music	I	DTR	DTR	DTR
1.1 The learner performs metric and non-metric compositions				
1.2 The learner performs three, four, five, six, seven, and eight subdivisions of one pulse				
2. The learner analyzes metric groupings in nontraditional subdivisions of pulse	I	DTR	DTR	DTR
2.1 The learner accurately performs changing meters and nontraditional subdivisions of pulse				
3. The learner identifies and analyzes polymetric passages	I	DTR	DTR	DTR
3.1 The learner accurately performs passages involving polymeters				
3.2 The learner creates original compositions using a variety of tempos, meters, rhythms, and other durational units (seconds) and schemes				
4. The learner analyzes the use and development of rhythmic motives	I	DTR	DTR	DTR
4.1 The learner employs rhythmic motives in original compositions or improvisations				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
DURATION				
5. The learner compares and describes the rhythmic characteristics of two compositions representing the same or different periods, composers, or nationalities	I	DTR	DTR	DTR
6. The learner describes the use of rubato in a composition	I	DTR	DTR	DTR
6.1 The learner uses rubato as it is appropriate to the interpretation of a composition				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
LOUDNESS				
1. The learner assesses how pitch, range, tempo, texture, harmony, instrumentation and the like, influence dynamic levels	I	DTR	DTR	DTR
1.1 The learner performs a variety of music demonstrating sensitivity to the interaction of dynamics and other components and dimensions of music				
2. The learner defines such terms as solo, tutti, and ripieno as they pertain to dynamics	I	DTR	DTR	DTR
2.1 The learner performs with other instruments demonstrating the ability to project an important passage by controlling loudness				
3. The learner describes how accents contribute to creating an effect of changing meters	I	DTR	DTR	DTR
3.1 The learner performs accented passages that contribute to metric irregularity				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TIMBRE				
1. The learner identifies instrumental timbres in combination with electronically produced sounds	I	DTR	DTR	DTR
1.1 The learner performs compositions that combine traditional with non-traditional sounds, e.g., with electronic tape				
1.2 The learner experiments with non-traditional timbres, e.g., playing with mouthpiece only				
1.3 The learner alters or distorts the sound of traditional instruments using the tape recorder, a synthesizer, or any means available				
2. The learner describes differences in timbre when instruments are added or withdrawn from an ensemble	I	DTR	DTR	DTR
3. The learner describes differences in timbres when a part is played by an entire section or a soloist, or when a passage is played by a different section	I	DTR	DTR	DTR
3.1 The learner composes, notates, and performs simple arrangements that employ a variety of tone colors and instrumental combinations				
4. The learner identifies combinations of instruments appropriate to create a mood, a scene, an event, or an idea	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TIMBRE				
5. The learner identifies when timbre changes contribute to the creation of a musical climax	I	DTR	DTR	DTR
6. The learner analyzes a composition to determine how timbre changes are used as developmental or variational techniques	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TEXTURE				
1. The learner discusses the textural quality of a piece in terms of the number of parts or voices and the range of the parts	I	DTR	DTR	DTR
2. The learner detects and explains similarities among rounds, canons, and fugues	I	DTR	DTR	DTR
3. The learner aurally and visually identifies compositions that employ a variety of homophonic and polyphonic textures and describes the structure that supports these textures	I	DTR	DTR	DTR
3.1 The learner selects and performs compositions that illustrate homophonic or polyphonic textures				
3.2 The learner selects and performs compositions that include a variety of textures				
3.3 The learner prepares visual designs to depict the textural scheme of a musical work				
4. The learner differentiates between polyphonic works which are imitative and those which are nonimitative	I	DTR	DTR	DTR
4.1 The learner selects and performs compositions that employ imitation as a compositional technique				
4.2 The learner composes short original compositions based on imitation				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
TEXTURE				
5. The learner aurally and visually identifies the process of fugal subjects throughout a composition	I	DTR	DTR	DTR
6. The learner compares the application of textures in various historical periods	I	DTR	DTR	DTR
6.1 The learner performs compositions that utilize a variety of textures, including serial techniques				
6.2 The learner improvises a contrapuntal line to accompany a familiar melody				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
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	5	6	7	8
FORM				
1. The learner determines compositional devices used in the development or variations of a section	I	DTR	DTR	DTR
1.1 The learner composes rhythmic and melodic variations on familiar themes or melodies				
2. The learner analyzes and determines the internal structure of marches, theme and variations, and rondo forms	I	DTR	DTR	DTR
2.1 The learner demonstrates understanding of variation techniques by performing thematic material in inversion, transposition, retrograde, sequences, etc.				
3. The learner traces the evolution of selected instrumental forms through the historical periods that apply	I	DTR	DTR	DTR
4. The learner associates various composers with specific musical forms	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

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	5	6	7	8
FORM				
5. The learner analyzes compositions being rehearsed to detect the use of motives or melodic fragments as developmental techniques	I	DTR	DTR	DTR
5.1 The learner applies understanding of the use of motivic devices in performing a variety of increasingly complex compositions				
5.2 The learner composes compositions based on motives and utilizing motivic development				

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	5	6	7	8
STYLE				
1. The learner describes the use of rubato in music and types and periods of music in which its use is most appropriate	I	DTR	DTR	DTR
1.1 The learner performs using appropriate amounts of rubato				
2. The learner describes those factors which enter into determining performance practices for a given historical period	I	DTR	DTR	DTR
3. The learner describes performance practices for a given period in terms of those factors most relevant to that period	I	DTR	DTR	DTR
3.1 The learner performs utilizing appropriate performance practices for compositions from different historical periods				
4. The learner compares performance practices for similar types and forms of music from different historical periods	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
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	5	6	7	8
STYLE				
5. The learner identifies instances in which transcriptions of works from historical periods do not adhere to the style characteristics of the period	I	DTR	DTR	DTR
5.1 The learner performs transcriptions of period compositions using performance practices appropriate to the period				
6. The learner describes the musical characteristics of each historical period in terms of the components of music	I	DTR	DTR	DTR
7. The learner describes the musical characteristics of each historical period in terms of the internal formal structures and the overall (fixed and free) compositional forms employed	I	DTR	DTR	DTR
8. The learner aurally and visually identifies a composition as belonging to a particular historical period	I	DTR	DTR	DTR
9. The learner describes period styles in terms of emphasis placed upon absolute and programmatic approaches to music composition	I	DTR	DTR	DTR
10. The learner describes the relationship between various works from historical periods and the important events of the time	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

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	5	6	7	8
STYLE				
11. The learner describes the general context of a historical period in terms of events, socioeconomic factors, and cultural and aesthetic tendencies	I	DTR	DTR	DTR
12. The learner aurally and visually identifies a composition as representing a given composer	I	DTR	DTR	DTR
13. The learner describes the musical style of a given composer in terms of his use of the components of music	I	DTR	DTR	DTR
13.1 The learner performs compositions of given composers in authentic styles				
14. The learner describes the musical style of a given composer in terms of his use of the medium	I	DTR	DTR	DTR
15. The learner analyzes and compares the music of representative composers from major historical periods	I	DTR	DTR	DTR
16. The learner compares the performance practices of composers within the same historical period	I	DTR	DTR	DTR
17. The learner describes the extent to which the works of a given composer represent a historical period	I	DTR	DTR	DTR
18. The learner evaluates a performance of a given composer's work for stylistic and interpretive authenticity	I	DTR	DTR	DTR

Scope and Sequence

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	5	6	7	8
STYLE				
19. The learner analyzes and describes a composer's style in terms of the emphasis placed on programmatic and absolute approaches in musical composition	I	DTR	DTR	DTR
20. The learner describes important historical, social, personal, and cultural influences that affected a composer's compositional style	I	DTR	DTR	DTR
21. The learner describes how the geographic area or country in which a composer lived influenced his style	I	DTR	DTR	DTR
22. The learner describes how the social, cultural circumstances that foster nationalistic tendencies in the music of a given people	I	DTR	DTR	DTR
23. The learner compares nationalistic styles	I	DTR	DTR	DTR
24. The learner identifies important nationalistic composers from different periods in music history	I	DTR	DTR	DTR
25. The learner distinguishes between broad style differences, such as Eastern and Western styles, North American and South American styles	I	DTR	DTR	DTR
26. The learner identifies and describes non-Western influences upon serious and popular American music	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Five through Eight, "Music Theory/Appreciation"

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	5	6	7	8
TECHNICAL OBJECTIVES				
1. The learner sightreads passages involving as many as four flats and four sharps, major or minor, passages without key signatures, and passages that include multiple chromatic alternations	I	DTR	DTR	DTR
2. The learner sightreads passages involving dotted rhythms, syncopation, triplet figures, and irregular meters	I	DTR	DTR	DTR
3. The learner conducts large and small ensembles, performing appropriate literature in double, triple, quadruple, and compound meters	I	DTR	DTR	DTR
4. The learner improvises counter-melodies or free contrapuntal obbligatos in conjunction with familiar compositions	I	DTR	DTR	DTR
5. Percussionists perform all appropriate pitched and nonpitched percussion instruments, including tympani, marimba, and all ethnic percussions	I	DTR	DTR	DTR
6. Percussionists perform all 26 drum rudiments in tradition rudimental style	I	DTR	DTR	DTR
7. Violin/violist perform up-bow staccato including as many as eight notes; double stops in first through fifth positions, and perform in sixth position	I	DTR	DTR	DTR
8. Cellists perform all bowings required for violin and violas; perform in first through sixth positions; and utilize thumb position	I	DTR	DTR	DTR

EVALUATION

Students will be evaluated regularly at pre-determined intervals on a continuing basis that may include oral, written and performance or display methods. The assessment method selected will be the most appropriate for evaluation of the specific objective. Both the affective and cognitive domains will be included in the evaluation. In the cognitive domain, attainment of factual information may be measured by written or oral exam by the student, including objective questions and/or essays, summative papers, discussions or presentations, on an individual basis or in small groups. In the affective domain, student attitude inventories, self-evaluation and teacher or observer ratings may be used to measure performance quality, portfolios, displays and presentations.